

CD 2006--14/15

# FACULTY *of* MUSIC



## 2005-2006

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University of Toronto  
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presents

A CONCERT BY

**The University of Toronto Symphony  
Orchestra & the Montreal Conservatory  
of Music Symphony Orchestra**

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RAFFI ARMENIAN, CONDUCTOR

Saturday, February 4, 2006 - 7:30 pm  
MACMILLAN THEATRE  
80 Queen's Park





University of Toronto OFFICE OF THE PRESIDENT

A Message from the President

It is with pleasure that I welcome all patrons, musicians and conductor Raffi Armenian to the third musical exchange between the University of Toronto Symphony Orchestra and l'Orchestra Symphonique du Conservatoire de musique de Montréal.

My focus as president of the University of Toronto is to improve the student experience and to ensure that it remains our number one priority. I believe very strongly that a student's out-of-classroom experiences are incredibly important in shaping what they will eventually become, and what mark they will make on the world. But extra-curricular activities encompass more than just athletics, competition and inter-university rivalry; valuable experiences can also be found through personal exploration, the creation of art for art's sake, and extramural cooperation. As such, I am profoundly encouraged by the strong bond forming between the students of our Faculty of Music and the Montreal Conservatoire, and hope that this connection continues to thrive in the years to come.

I am certain these events on Saturday and Monday will be astounding displays of musicianship, and memorable evenings for all involved.

Thank you to the organizers of these two performances and to the musicians for this wonderful collaboration. En mon nom et en celui des membres du personnel et des étudiants de l'Université de Toronto, je vous offre à tous et à toutes mes plus sincères félicitations.

Yours sincerely,

David Naylor  
President

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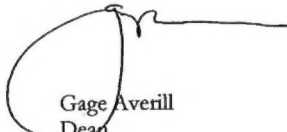
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Welcome to an embarrassment of riches: Two fabulous nights of music in two great cities; the music of two towering Russian composers of the twentieth century on a single program; and two talented orchestras combined into one.

We at the Faculty of Music (University of Toronto) take great pleasure in joining forces with the Conservatoire de musique de Montréal to create a very special experience for our students and our audiences. This collaboration, born under the baton of Maestro Raffi Armenian, has been an ongoing one in the musical life of these two institutions since 2002, and one eagerly anticipated by all participants. We believe that the experience of uniting these two orchestras will serve to remind our students that many of the most profound musical experiences that they will encounter throughout their musical careers will flow from collaboration, cooperation, and communication.

On behalf of the Faculty of Music, I'm delighted to welcome everyone to MacMillan Theatre at the University of Toronto and to thank our colleagues from the Conservatoire for their valuable contributions to this effort.

Sincerely,



Gage Averill  
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Conservatoire de musique de Montréal

The memory of two exceptional concerts given by young and talented musicians of the University of Toronto and the *Conservatoire de musique de Montréal*, directed by Professor Raffi Armenian, is still fresh in my mind. In February 2002, the joint performance of Mahler's *Sixth Symphony* received critical acclaim both in Toronto and in Montreal. In October 2003, audiences of our two provinces were impressed by staggering performances of Bartók's *Concerto for Orchestra* and Richard Strauss' *Also sprach Zarathustra*.

These extremely stimulating joint projects have now become a tradition. They provide a great forum to share knowledge and ideas, and the opportunity for our students to meet with fellow musicians and create new bonds.

I would like to thank all those who, through their efforts, have made this event possible: Maestro Raffi Armenian and all his young musicians, as well as the organizers from Toronto and Montreal, you have all done an outstanding job!

We are privileged to witness once again tonight the high musical level attained by our students and the enthusiasm of everyone involved. To everyone attending, please accept my best wishes for a truly enjoyable and memorable performance.

Isolde Lagacé

Isolde Lagacé  
Director

# PROGRAM

**Igor Stravinsky**  
1882-1971

## **The Rite of Spring**

### Part I – Adoration of the Earth

Introduction

The Augurs of Spring (Dances of the Young Girls)

Ritual of Abduction

Spring Rounds

Ritual of the Rival Tribes

Procession of the Sage

The Sage

Dance of the Earth

### Part II – The Sacrifice

Introduction

Mystic Circles of the Young Girls

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sacrificial Dance (The Chosen One)

- INTERMISSION -

**Dimitry Shostakovich**  
1906-1975

## **Symphony No. 10 in E minor, Op. 93**

Moderato

Allegro

Allegretto

Andante - Allegro

This program will be repeated on Monday, February 6 in Montreal's Église Saint-Jean-Baptiste. That concert will be recorded by Radio-Canada's *Espace musique* for future broadcast on 90.3 FM Toronto and on *Music Around Us* on CBC Radio Two.

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## PROGRAM NOTES

### The Rite of Spring

IGOR STRAVINSKY (1882-1971)

Buoyed by the huge success of *The Firebird* (1910) and *Petrushka* (1911), the impresario Diaghilev commissioned Stravinsky to write a third ballet for the Paris-based Ballets Russes: *The Rite of Spring*.

Having for several years contemplated a ballet on a "prehistoric" theme, Stravinsky turned for help to Nikolai Roerich, Russia's leading expert on folk art and ritual. What emerged was the story of a young girl, the Chosen One, who must sacrifice her life in order to renew the fertility of the soil. In the first part, "The Adoration of the Earth," ancient Slavic ritual games of dancing are interrupted by the "Procession of the Sage," and followed by frenzied drunken dancing of the people. In the second part, "The Sacrifice," the Chosen One is glorified by the other girls, and is led, alone, before the circle of Ancestors. Here, as Stravinsky put it, the "young girl dances herself to death."

Although Stravinsky borrowed or derived from Slavic folk tradition several important melodies, the brutal expressionism of the score is innovative on other levels, notably harmony, rhythm and form.

The dissonant harmony mystified many listeners at the time of its premiere, some of whom described the score not as music but noise. Besides the frequent use of the octatonic scale that Stravinsky's teacher Rimsky-Korsakov had consistently reserved for depictions of the mystical and evil, much of the strident sound world of *The Rite* is due to a clash of opposites. Such contrasts would already cause ears to twitch if presented in simple succession; but Stravinsky often juxtaposes them, the result of which is harsh dissonance. For instance, what is sometimes called The Rite of Spring chord, introduced violently

in the strings in "Augurs of Spring," consists of an E major chord and an E-flat dominant seventh chord—sounded simultaneously. The result is grating (try it out at home).

It is with rhythm that *The Rite* makes its most startling impression. In several sections, notably "Glorification of the Chosen One" and the concluding "Sacrificial Dance," the constantly changing metres create a lurching-forward sensation not unlike what happens when you turn on the ignition of your car while it's still in gear. The irregularity of these sections is brought into relief by comparatively regular ones, some slow and comparatively quiet ("Spring Rounds"), others fast and anchored in a clockwork-like pulse (e.g. "Augurs of Spring"). Of course, even here the regularity is relative: shifting accents frequently displace the beat.

To build tension and demarcate formal divisions, Stravinsky uses a novel technique. By gradually layering disparate repeating elements—melodic fragments or rhythms—one on top of the other, he generates a mass of sound that hurtles forward like a growing avalanche. These climaxes frequently break off suddenly, followed by a return to comparative calm (e.g. First Part: "Introduction" and "Procession of the Sage").

*The Rite* was premiered on May 29, 1913, in Paris, choreographed by Nijinsky. The riot that erupted has become the stuff of legend. It is true that there was shouting, that fistfights broke out, that the police were called in after the First Part (to no avail), and that Nijinsky had even to shout out counting schemes from the wings because the dancers could not hear the music above all the commotion.

But the reasons for the hullabaloo have been somewhat misrepresented. For instance, the open dress rehearsal the previous day, before a varied audience drawn from Paris society, musicians and

artists, passed without incident. What seems to have helped fuel the uproar was the new open design of the theatre that for the first time brought supporters and detractors of Diaghilev into full view of one another. The stage was set for a clash between the high society elite and aesthetic types. As Jean Cocteau remarked, "Innumerable shades of snobbery, super-snobbery and inverted snobbery were represented ... The audience played the role that was written for it ..."

Stravinsky recalled that Diaghilev was in fact pleased with all the fuss: "Quite probably he had already thought about the possibility of such a scandal when I first played him the score, months before ..." Indeed, scandal is notoriously good for publicity. The following year, after a concert performance of *The Rite*, Stravinsky was surrounded by ecstatic fans.

### **Symphony No. 10 in E minor Op. 93** **DIMITRY SHOSTAKOVICH** (1906-1975)

The first movement of Shostakovich's Tenth Symphony is typical of many of his long symphonic movements and underscores his mastery of large-scale form: it begins quietly, unfolds slowly, builds to a searing climax, and then retreats to a newfound calm. Despite simple material and means, Shostakovich carves suspenseful, dramatic and surprising formal contours, like a mountain chain's multiple peaks, into a large expanse of time. The result is a musical landscape that is complex yet entirely coherent.

The opening *Moderato* begins with a grave introductory theme. The clarinet emerges with a dark and brooding first theme; later, the flute introduces a playful waltz-like second theme. The movement reaches a terrifying climax in the stark alternation between shrieking string trills and brass fanfare. The recapitulation, in good Russian tradition, brings back the main themes in reverse order, and the

movement remains calm until the very end.

The second movement, an *Allegro*, is a rousing and electrifying scherzo with a razor-sharp and threatening motif in the horns. Momentum is maintained by sizzling gallop rhythms.

The third movement, an *Allegretto*, opens with a quiet though perky melody in the violins, soon followed by almost silly circus-like music. Perhaps in a show of self-deprecating humour, Shostakovich dresses the first ever appearance of his musical monogram, D-S-C-H, in this clownish outfit. (Shostakovich was delighted that his initials, D. Sch., corresponded to the notes D-Es-C-H in the German spelling, equivalent to the pitches D, E-flat, C, B in ours.)

But D-S-C-H is not the only monogram in the movement. In a letter to the 24 year-old pianist Elmira Nazirova, Shostakovich revealed that the serene horn calls spell out her name with the pitches E-A-E-D-A (according to a somewhat convoluted logic, but that is besides the point). In 1947, as a pupil at the Moscow Conservatory, Nazirova studied composition with Shostakovich. He subsequently wrote over 30 letters to her, mostly in the summer and fall of 1953 while composing his Tenth Symphony. Later in life, Nazirova dismissed Shostakovich's letters as "opportunistic infatuation" noting that he needed a muse for his Tenth Symphony, and once completed, soon stopped writing to her.

The concluding *Andante* begins with a slow introduction. A plaintive oboe melody sets the scene, but bird-like chirping in the other woodwinds foreshadows and then leads into a quicker tempo and sprightly tune. The rondo-finale scurries along in light-hearted mode but is interrupted by brief incursions of the aggressive horn theme from the second movement. The work ends with triumphant statements of the D-S-C-H motif in the brass and timpani, driving to an unequivocally optimistic close.



The Tenth Symphony was premièred in Leningrad by Mravinsky on December 17, 1953, nine months after the death of Joseph Stalin. From Volkov's notorious *Testimony*, which he claimed was the ailing composer's memoirs as dictated to him, came the sensational suggestion that the second-movement scherzo was a "portrait" of Stalin. According to this account, the D-S-C-H motif confronts the Stalin motif in the last movement and is ultimately victorious. Although a chorus of commentators (in programme and CD liner notes no less) have repeated this interpretation, facts suggest, however, that it is unjustified. For one thing, the eminent Shostakovich scholar, Laurel Fay, after foraging through Russian archives, proved as far back as the mid 1980's that Volkov's *Testimony* was a malicious fabrication. As for the Tenth Symphony in particular, she found no evidence to suggest that the work was intended or received as a portrait of Stalin. Even Shostakovich's son, Maxim, repudiated the claim as being a rumour set forth by Volkov's *Testimony*.

This is not to deny that a controversy erupted after its première. To the contrary, there was forceful debate, but it had nothing to do with Volkov's claim. On the one hand, the work was well received by the public and praised by many prominent musicians, including Khachaturyan, who described it as "an optimistic tragedy, infused with a firm belief in the victory of bright, life-affirm-

ing forces." But there were also vocal critics who argued that it was not sufficiently optimistic and seemed to wallow in despair. For three days in the spring of 1954, a vigorous debate was held on the Tenth Symphony at the Union of Composers, at the end of which Shostakovich emerged apparently satisfied that the outcome of the debate had been in his favour. (That a national union of eminent composers would spend three days discussing the merits and demerits of a single work is astonishing. When was the last time that a work by a living western composer was considered important enough to warrant the same?)

Mravinsky conducted Shostakovich's Tenth in Moscow less than two weeks after its première. Despite continuing controversy, by mid 1955, the Tenth was recorded, published, adopted by several other Russian conductors, and successfully premiered in New York and London.

In 1957, one of the symphony's most severe original critics, the musicologist Yuliy Kremlyov, backtracked somewhat and offered a reason for the work's tremendous resonance, both at home and abroad: "the music of the Tenth Symphony, with its psychological depression and imbalance, is a true document of the era."

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*Robert Rival is a doctoral candidate in composition in the Faculty of Music*



### MOZART: THE MARRIAGE OF FIGARO

Raffi Armenian, conductor; Michael Patrick Albano, director

**March 9 - 12, 2006**

7:30 pm. MacMillan Theatre. \$26, \$16 senior/student

### BRAHMS: A GERMAN REQUIEM

University of Toronto Symphony Orchestra and Choirs

Raffi Armenian, conductor

**April 12, 2006**

7:30 pm. MacMillan Theatre. \$17, \$19 senior/student

## BIOGRAPHY

Maestro **Raffi Armenian** graduated from the piano performance class of Bruno Seidlhofer at the Academy of Music in Vienna, Austria. He further studied at Imperial College, University of London, England, before completing his studies at the Vienna Academy of Music with Hans Swarowsky (orchestral conducting), Rheinhold Schmid (choral conducting) and Alfred Uhl (composition). He also took private voice lessons with Ferdinand Grossmann.

In 1969 Raffi Armenian immigrated to Canada, where he became Artistic Director of the Kitchener-Waterloo Symphony for 22 years. The Raffi Armenian Theatre in Kitchener, which he helped to design, is considered one of the best performance spaces in North America, both for its acoustics and its design features. In 1974, as Music Director of the Stratford Festival, he founded the Canadian Chamber Ensemble, which achieved international recognition with tours in North and South America, and Europe.

Raffi Armenian has guest conducted all of the major orchestras in Canada, as well as in Belgium, Italy, the United States, and the Jeunesses Musicales World Youth Orchestra. Equally at home on the operatic podium, he has conducted productions in Toronto, Montreal, Detroit, Columbus and Indiana, in a vast repertoire, including Berg's *Wozzeck* for the Canadian Opera Company, Toronto,

and Stravinsky's *Rake's Progress*. From 1982 to 1985 he was Artistic Director of the Opera Studio of Opera de Montreal. In 1989, he conducted the final public appearance of the great Canadian tenor Jon Vickers, in a concert performance of Wagner's *Parsifal*. In March 2006, he will lead the University of Toronto Opera Division in four performances of *The Marriage of Figaro* by Mozart.

Raffi Armenian's work has received countless honors including the Canadian Grand Prix du Disque for *Serenades*, and an Emmy Award nomination for the TV performance of Menotti's *The Medium* starring Maureen Forrester. Woody Allen used his CD *Music from Berlin in the 1920s* as background music for his film *Shadows and Fog*. He is a recipient of Honorary Doctorates from the University of Waterloo and Wilfrid Laurier University, and the Golden Jubilee Medal of Her Majesty Queen Elizabeth II. In 1989 he was invested into the Order of Canada.

Raffi Armenian has long been active as a pedagogue. In 1981 he became a Professor of the Orchestral Conducting Class in addition to conducting the Orchestra at the Conservatoire de Musique in Montreal, a position he continues to hold. In 1997 he accepted a two-year post as Visiting Guest Professor at the Hochschule für Musik und Darstellende Kunst, in Graz, Austria, and since September 1999 Mr. Armenian has been Director of Orchestral Studies at the University of Toronto.

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For the quality of its faculty and of its students, the Conservatoire de musique de Montréal ranks as one of the most important schools for professional training in music in Québec.

Founded in 1943 as part of the act that created the Conservatoire de musique et d'art dramatique du Québec, it is one of a network of nine institutions of music and drama teaching, these being located in seven regions of the province. Its educational mission consists in advancing the professional training of performers and composers. Renowned conductor Wilfrid Pelletier, a highly regarded educator and an impassioned promoter of the musical talents of his native Québec, was its first director.

Teaching is carried out by more than 60 teachers, all of them active members of the musical scene and many among the most renowned.

Today the Conservatoire hosts more than 250 students in its five terms, from preparatory to advanced levels, selected through competition in performance or in composition.

The Conservatoire de musique de Montréal presents more than 400 concerts a year in roughly 20 different venues, offering as vibrant a portrait as possible of the quality of the training provided at the Conservatoire through the talents of its graduates, its current students, and those responsible for their training.

An authentic sociocultural environment where numerous music professionals have received their training, the school pursues its primary mission while remaining an essential resource for musical life in Montreal and in Québec.



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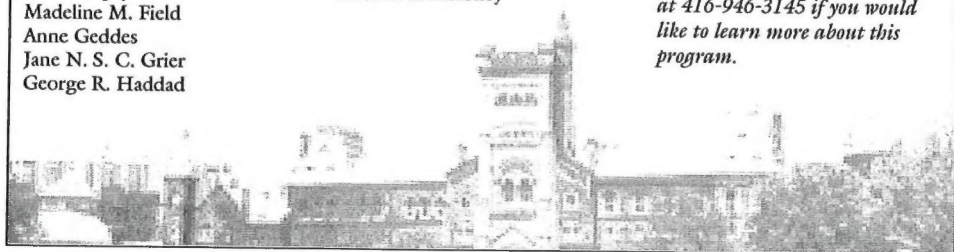
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